



ROYAL ACADEMY OF MUSIC

Patrons: HM The Queen

HM Queen Elizabeth The Queen Mother

President: HRH The Duchess of Gloucester GCVO

Principal: Curtis Price

THE YORK GATE APPEAL THE MUSEUM AND RECITAL HALL



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THE HERITAGE OF EXCELLENCE

1822

The Royal Academy of Music was founded by Lord Burghersh, at the first premises in Tenterden Street, Hanover Square

1830

King George IV granted a Royal Charter

1856

Arthur Sullivan (later Sir Arthur Sullivan) entered the Academy

1880

The Academy had more than 340 pupils by this time. A system of metropolitan examinations for teachers began

1911

The Academy moved to new premises in Marylebone Road

1912

The Opening Ceremony of the Duke's Hall, named after the then President, the Duke of Connaught

1923

Sir Henry Wood, a former student, joined as a professor

1935

Foundation of the Junior Academy

1946

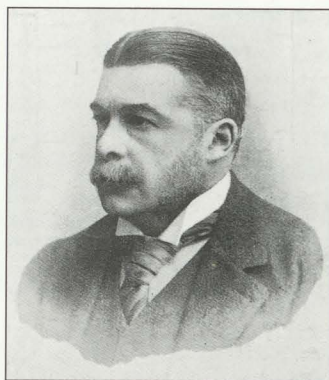
Thanksgiving Windows (to mark the end of the Second World War) were unveiled.

1951

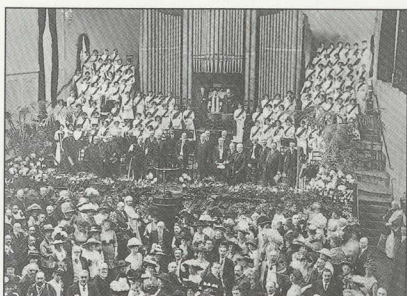
The Festival of Britain: the Academy's Symphony Orchestra was used for acoustic tests at the newly built Royal Festival Hall.



Lord Burghersh, the founder



Sir Arthur Sullivan



The opening of the Duke's Hall, 1912

1953

The Coronation of Her Majesty Queen Elizabeth II: the co-ordination of choral and orchestral arrangements was entrusted to Hugh Marchant and David Martin, both of the Academy

1961

Sir John Barbirolli, a former student, joined the Academy as Conductor of the First Orchestra

The Royal Academy of Music is planning its most exciting expansion for nearly a century – the conversion of Nos 1-5 York Gate into a 'living museum', with 9,000 extra square feet of practice space for students, and the creation of a new Recital Hall between York Gate and the Academy itself.

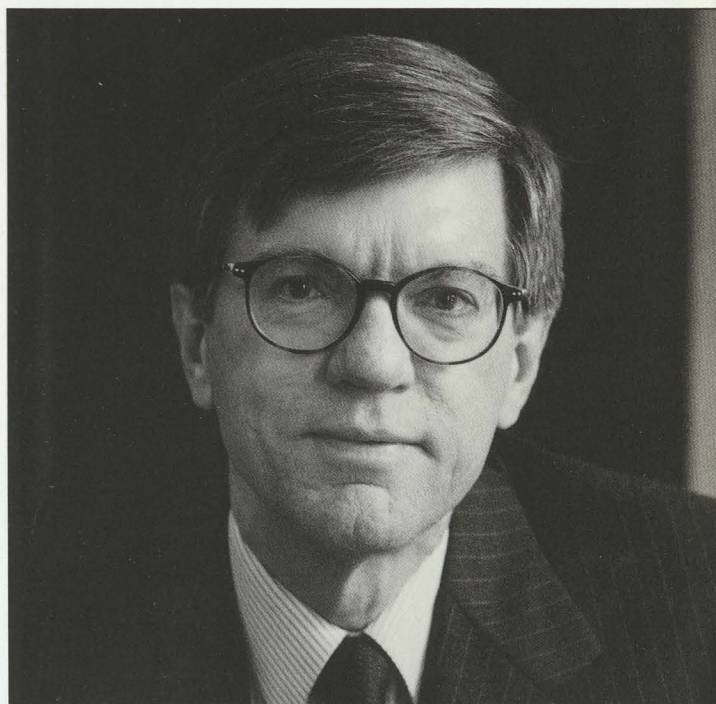
York Gate, a magnificent Grade 1 listed building, stands at the main entrance to Regent's Park. It was designed by John Nash in 1822, the same year that the Academy was founded in Tenterden Street. The Academy has acquired York Gate with a substantial grant from the Heritage Lottery Fund; re-acquire is a better description, since the Academy leased part of York Gate for a while in the 1930s, but relinquished it during the War, following bomb damage. In the words of Sir Simon Rattle, one of our most distinguished alumni, 'At last the Academy has found the type of space it has long deserved, and all of us who went to the Academy will heave a sigh of relief that it now has the building it needs to do its job properly'.

At the heart of York Gate will be a museum containing one of the greatest collections of musical instruments in the world, displayed to the public but also integral to the training of professional performers, with almost all instruments maintained in playing order. The Museum will be supported by workshops, where instruments will be conserved and copies made. York Gate will also house the Academy's String and Brass Departments. The brand-new Recital Hall, seating nearly 200 people, will be physically linked both to York Gate and the Academy, and will add immeasurably to the Academy's performance facilities.

Please take the time to read this brochure and to study the illustrations. This major new development, in Europe's most musical city, is very important to the Academy's future as Britain's senior conservatoire. We have already received a very generous grant of

Nos 1-5 YORK GATE

£3 million, but we still need to raise a further £1,500,000 to complete the renovation of the York Gate building and a further £1,500,000 to construct the Recital Hall. To turn our dream into reality we need your help, and I very much hope that it will attract your particular support. I am delighted that this capital campaign will be spearheaded by



the Royal Academy of Music Foundation, which is chaired by Lord Armstrong of Ilminster, the son of Sir Thomas Armstrong, a most distinguished former Principal.

CURTIS PRICE
Principal

Curtis Price



THE MUSEUM

The Museum will feature not only the Academy's rare instruments, but also its glorious archives, paintings, photographs, manuscripts etc – undoubtedly one of the greatest collections of such items in the world. On display will be:

- a selection of rare Amati and Stradivari instruments, including the world-famous 1696 'Archinto' viola
- the Broadwood grand on which Chopin gave his last recitals in London
- the piano at which Elgar composed *The Enigma Variations*
- the Webb Collection of historic brass instruments
- Queen Elizabeth I's lute book
- autograph manuscripts of Dowland, Purcell, Beethoven, Sullivan, Vaughan Williams
- Henry Wood's orchestra scores, including those used at the Last Night of the Proms
- letters by Elgar and many other composers

On the left are two computer renderings of the casework and displays for the strings and wind collection areas of the Museum. These will be open to the public at regular times of the day.



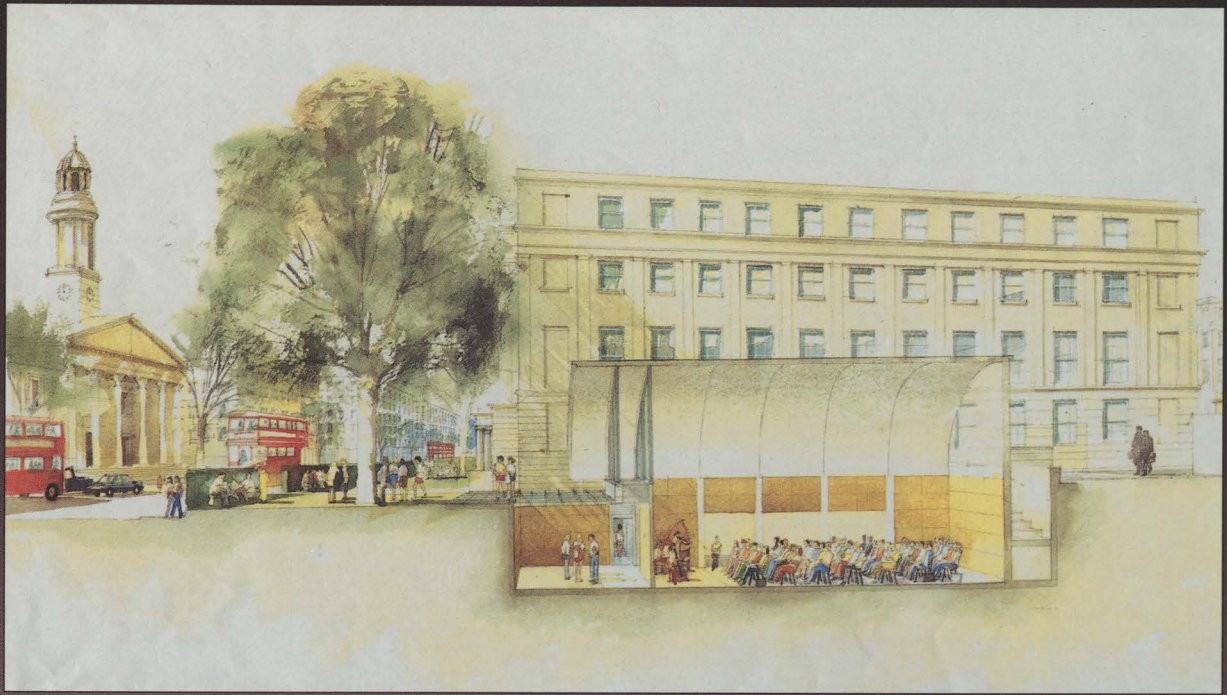
Broadwood Grand Piano used by Frederick Chopin during his last visit to London, 1848



This magnificent cello by Francesco Rugeri, dated 1695, was one of the last instruments to be completed before the maker's death the following year. It was once owned by King George IV



The 1696 'Archinto' viola by Stradivari is one of the rarest stringed instruments in the world, and was given to the Academy by John Rutson in 1890



THE RECITAL HALL

A part from the Duke's Hall, which seats 400, the Academy's other main concert venue, the Concert Room, seats a mere 70 people. The new Recital Hall will seat nearly 200 people, it will be built to the highest specifications, and it will be capable of taking a full symphony orchestra rehearsal as well as a chamber orchestral performance. Accessible from the Academy at basement level, the Recital Hall will be a superb asset to our physical estate. The model shows the barrel-vaulted roof of the Recital Hall, between the main building and York Gate, while the perspective drawing on the left is of the Recital Hall as if seen from the west side of the Academy. York Gate and the main Academy building will be linked to the Recital Hall, helping to create an integrated Marylebone campus.



PIONEERING THE WAY:

THE ACADEMY IN THE 1990s

In recent years the Academy has made substantial changes in its curriculum and pioneered many new initiatives to sustain the welfare of its students.

New Studies

- Our four-year BMus degree in Performance was the first of its kind in Britain. By common consent it is one of the most exciting and exacting courses in British music education. All undergraduates receive a high-level professional training, with academic subjects providing an essential background relevant to performance. Postgraduate diploma and MMus courses are also offered
- We introduced the first full-time Media and Applied Music course (composing and arranging for film, television, advertising etc) at a British conservatoire.
- Both Jazz and Choral Direction can now be taken as a Principal-study subject
- A six-year course offers one of the finest vocal trainings in Europe, including a new programme of Musical Theatre studies
- A department of Historical Performance involves all faculties
- No less than ten orchestras and large ensembles, including two Baroque orchestras and a new Studio Orchestra, prepare students for the full range of professional opportunities
- A Yamaha Digital Piano Laboratory, containing nine clavinos, enables the teaching of Keyboard Skills to all undergraduates
- The French Romantic 'Cavaillé-Coll' organ in the Duke's Hall and the German Classical Rieger organ in nearby St Marylebone Parish Church provide an unrivalled resource in UK organ studies

International Profile

- The Academy's profile overseas has never been higher, with annual auditions in Chicago, Cincinnati,

New York, Philadelphia, Tokyo, Hong Kong, Seoul and Taipei, and some 50 nationalities are currently represented in the student population

- Overseas orchestral tours have been made by the Sinfonietta to Japan (1994) and by the Sinfonia Orchestra to the Republic of Korea (1991), France (1992), Spain and Germany (1995) and China and Japan (1998)
- Reciprocal exchanges for student composers and performers take place throughout the world, including music colleges and universities in America, Australia and the Far East
- The annual International Composer Festivals attract considerable press coverage; they feature the music of living composers, in their presence – such as Berio, Schnittke, Ligeti, Messiaen, Carter and Henze – alongside new works by Academy students.

Student Support

- Substantial scholarship funds have recently been acquired for both new and returning students. Some of the most important awards and prizes are in the name of the donor, eg the Broadwood Trust Piano Scholarship and the Zildjian Cymbal Award
- Social facilities have been greatly improved with a completely refurbished restaurant and common rooms, and special help is given for students in search of suitable accommodation
- Professional preparation includes the unique service provided by the 'Music Box' scheme (supported by the RAM Club), which gives advice on career management for students and puts them in touch with employment opportunities in the music field, as well as regular careers seminars. A recent, independent survey for the Higher Education Funding Council found that, of all Academy graduates since 1991, 94% were gainfully employed in the music profession
- A Counsellor works closely with the professional counselling services at King's College London
- National Westminster Bank supervises an instrument loan scheme for students
- A fully equipped Recording Studio provides students with excellent facilities



HOW YOUR CONTRIBUTION CAN HELP

There are two ways in which you can help:

- 1 By making a covenanted gift of a set amount per month, over four years, using the form on the next page. With the tax relief available to the Academy, this will realise one-third more, at no extra expense to you. When completed, please tear off the page and return to the Development Office at the Academy.

Alternatively, please tick and return this page if you would like a Gift Aid form
(by which a one-off donation of over £250 attracts instant tax relief)

☐

Additionally, please tick if you are making a donation and:

you are a higher rate tax payer and wish to claim higher rate relief on your donation

☐

and/or

you wish your gift to remain anonymous

☐

- 2 The second way of helping is to make a specific gift of such a size that part of the Museum or the Recital Hall may be named after you. The Principal or Director of Development would be pleased to discuss such naming rights with any potential benefactor.

The Royal Academy of Music is a registered charity (no 310007).



Sir Colin Davis, with Maxim Vengerov and Yuri Bashmet and the Academy's Sinfonia, rehearsing in the Royal Festival Hall for the 1997 concert in memory of Diana, Princess of Wales



ROYAL ACADEMY OF MUSIC

Net Deed of Covenant

Full name in capitals

I

Address in capitals

of

HEREBY COVENANT with The Royal Academy of Music
(hereinafter called 'the Charity') that for a period of four years from

Date when payments are to
start. **It must be on or after
the date of signing this Deed**

the _____ day of _____ 1999/200

*Please delete **and initial**
the inappropriate words

or during my life (whichever period be the shorter) I will pay
annually/quarterly/monthly* to the Charity out of my taxed income such a sum as
will after deduction of income tax at the basic rate for the time being in force
amount to

Annual, Quarterly or Monthly
sum to be paid (in figures and
words)

£ _____ (_____)

Signed sealed and delivered by me this

_____ day of _____ Year 1999/200



Signature



Signature of witness



in the presence of

Address of witness

The most convenient method of payment is by Banker's Order.
Please complete the form below and send it with your Deed of Covenant to
The Director of Development, Royal Academy of Music, Marylebone Road, London NW1

**IT SHOULD NOT
BE SENT TO
YOUR BANKERS**

Banker's Order

Name and full address of
donor's bank in capitals

Please pay to National Westminster Bank PLC, Marylebone and Harley Street Branch
(50-30-25), PO Box 2021, 10 Marylebone High Street, London W1F 1FH for the credit of
Royal Academy of Music HEFCE Appeal Current Account (a/c no. 29685958)

Annual, Quarterly or Monthly
sum to be paid
(as in Deed of Covenant)

the sum of £ _____ (_____)
on the _____ day of _____ 1999/200 and a like sum

*Please delete **and initial**
the inappropriate lines

- *a) Annually on the _____ day of _____ in each of the following 3 years
making 4 payments in all.
- *b) Quarterly on the _____ day of each subsequent third month for 4 years
making 16 payments in all.
- *c) Monthly on the _____ day of each subsequent month for 4 years making
48 payments in all.

Signature



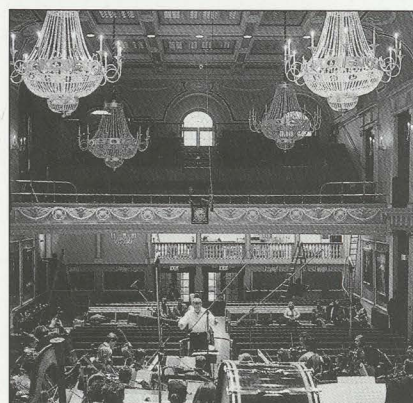
Mr/Mrs/Miss/Title **and**
full name in capitals

A/c No. to be debited

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THE HERITAGE OF EXCELLENCE

- 1968** The new Library was opened by Her Majesty Queen Elizabeth the Queen Mother
- 1976** The Sir Jack Lyons Theatre was opened in the presence of HRH Princess Alice, Duchess of Gloucester, the Academy's President
- 1985** HRH The Princess of Wales became President of the Royal Academy of Music.
- 1991** Introduction of the unique BMus degree course, in conjunction with King's College, London
First overseas orchestral tour, by the Sinfonia, to the Republic of Korea
- 1992** Re-opening of the refurbished Duke's Hall
- 1994** Introduction of MMus degree course
First orchestral visit, by the Sinfonietta, to Tokyo
- 1996** The British and American Music Festival – four concerts conducted by Ron Goodwin, Michael Nyman, Michael Kamen and John Williams
- 1997** The Academy's 175th Anniversary
- 1998** HRH The Duchess of Gloucester became the Academy's President
First orchestral visit by the Sinfonia to Beijing and Tokyo



Richard Hickox rehearses the Symphony Orchestra for the Gala Concert to mark the renovation of the Duke's Hall, November 1992



The Sinfonietta, prior to leaving for Japan, April 1994



John Williams rehearses the concert of his music in the 1996 Film Music Festival



- Britain's senior music conservatoire, founded in 1822
- ex-students form a roll-call of Britain's most famous musicians, including Sir Arthur Sullivan, Sir Henry Wood, Sir John Barbirolli, Dame Myra Hess, Dame Eva Turner, Dennis Brain, Sir Elton John, Sir Harrison Birtwistle, Sir Richard Rodney Bennett, Sir Simon Rattle, Evelyn Glennie and Dame Felicity Lott
- teaches the most extensive range of professional performance activities of any European conservatoire
- students come from more than 50 countries around the world
- the vast majority of its graduates are employed as professional musicians (more than 90% of those who left between 1990 and 1995)



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Front cover photograph by Richard Glover, York Gate plans and perspective by John McAslan and Partners

Back cover photograph courtesy of the Heritage Lottery Fund

Other photographs by Sasha Gusov, Hanya Chlala and Rita Castle. Computer graphics by Ralph Applebaum Associates.
Model by Putler/Armingier

Printed in England by Stott Brothers Ltd, Halifax